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MAGAZINE FOR &  
FROM WINE LOVERS





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## A Talk with Slava Izmailovs

**Soccer pro turned wine pro, Latvian born Slava Izmailovs is a vibrant personality who has been working and living in different countries for almost 2 decades. Co-operating closely with producers and buyers, his experience and knowledge of the European world of wine is second to none. Slava was ready to share his thoughts on recent and past developments of our ever-changing industry.**

**Slava, you have been earning your money as a professional soccer player in Germany. How come you work with wine now?**

It was a coincidence. I moved to Germany to play for a third league team in 1999 but I had quite some bad luck with injuries and was forced to play in lower leagues for various teams afterwards. In one of those teams, the honorary president was a wine retailer. We talked a lot and at one time he told me: "You speak various languages, you work hard, you're an extrovert character who likes to talk to people, why don't you come work for me?" So, although I studied history and Scandinavian studies, I sort of liked the job and even did my first harvest in Chianti in 2004. The next big step for me was in 2007 when we visited Prodexpo, a big wine fair in Moscow. I was a young guy back then and enjoyed the change from living in Münster, Germany compared to Moscow. I eventually started to work for a company there and stayed for almost 5 years, mainly working as a buyer and scout. Later on, my first child was already born and I got another job offer – I said yes, but I didn't want to work from Moscow any more as life there was consuming a lot of energy. I moved to Portugal in 2012 and have been living there ever since. I also produced my own wines for a cou-

ple of years but as I was constantly on the road, time management became an issue so I had to stop that. Right now, I work for various international clients sourcing and scouting wines, and I have also set up a small distribution company. I have a number of projects going on and more of them to come in the future!

*Years ago, one of the strengths of Austrian producers indeed used to be communication, that they were showing up everywhere, talking to people, as ambassadors of their country. It's crucial to "feel" the producers and their mentality.*

**As someone who travels the wine world a lot, how did the industry change in the last 15-20 years in your opinion?**

Well, in my view, the wine industry has never been static, it is and has always been in a flow. No matter if small or big, no company has been offering the same portfolio or serving the same clients for many years. For sure, wine is a product subject to trends and this applies not only to sales but also to production. Just look at how many wineries have changed as compared to 20 years ago – some of them as dramatically as from a conventional to a full-blown biody-

amic approach! And there is no end to change: some producers even go back from "biodyn" to a more "classic" way of working. Our world is complex and so it the reality of wine. In every wine country, you'll have like 10-20 (strong) brands who resist every trend. Next to them, there'll be many small, upcoming wineries and also historical ones that disappear...Take Champagne – the common idea is that there are currently lots of young producers entering the scene but at the same time, looking at the stats, the actual total number of small producers is decreasing. Many producers quit because they don't want to do all those fairs, they don't have the energy anymore, they decide to sell the grapes only or lease their vineyards, etc. It's a constant come-and-go, in terms of producers but also in terms of trends.

**What about brand loyalty? There's a new product popping up on a daily basis. How do you see the pros and cons of diversity?**

In general, diversity is a good thing, it's interesting. However, there needs to be stability as well. Right now, we see new wines and new brands all the time and it's not easy to stay on top of things. I think that people need to see structure in a portfolio, let's say 60-70% being products they know. The rest can be the

producer's "playground" – which is also important as there are not only trends in wine production but also in consumption! People (at least end consumers) are always longing for something new, for sure. As for restaurants, I believe that loyalty and consistency are crucial: customers won't be happy to see the wine list changing all the time. They might favor a certain wine and they expect to drink it maybe on a weekly basis in "their" restaurant. Of course, we have to differentiate as wine "freaks" who know thousands of wines will always be looking for something new.



**What's your opinion on the controversy between conventional and low-intervention? Did the conflicting parties find a way of coexistence?**

Compared to 6-7 years ago, I think so, yes. It used to be a real battle, one side demonizing all things conventional and the other side rejecting those "producers of vinegar". I believe that both parties have found their niche and their clientele, the fights have become more civilized. Everybody has work to do and

they don't spy on each other any more the way they used to. This is my fair, the colleagues have theirs and it's all fine (like in Montpellier where next to MillesimeBio, you have other 3-4 fairs at the same time, why not!). And even though the Instagram world seems to be more fervent with many loud proponents advocating this or that way, I still think it's like in a democracy – there are different opinions and people can agree to disagree. For me, personally, these are exciting times with such a diversity in wine! It's like a piano – more keys, better sound.

**What's your take on the status-quo of Austrian wines in terms of image and visibility?**

I think that 5-6 years ago, there was a much bigger fuss about Austrian wines, they were more present in discussions. No doubt, the quality is increasing all the time, the wines are getting better and better and diversity is great. I was at VieVinum last year and also visited Austria during the pandemic. A lot is going on for sure! However, I get a feeling that people don't talk about Austrian wines that much anymore. I don't know the reasons, maybe it's marketing, budgets... For example, when I'm in Spain, I hear a lot more

about German wines – which was not the case 10 years ago. Austria was all over the places back then, being placed on wine lists above Germany and now it seems the other way round. Yes, Austrian wines are still growing in export value but who knows for how long? Once somms stop talking about the wines and you don't see them anymore on the wine lists of the best Spanish or Portuguese restaurants, this could become a problem in the long term, and this applies to other countries as well.

**What's your advice?**

Not easy to answer that but I believe presence is important. Take Portugal – and yes, I know it's not the No. 1 market for Austrian wines. But when I visit one of the best fairs here (called "Simplesmente Vinho"), I see Spanish and French producers but not a single Austrian. Maybe it would be a good idea for a group of producers to go there, just to show the beauty of their country and its wines! Some wines are available in Portugal but you never see any producer visiting, the consumers have never seen their faces. Years ago, one of the strengths of Austrian producers indeed used to be communication, that they were showing up everywhere, talking to people, as ambassadors of their country. It's crucial to "feel" the producers and their mentality. I know, this means investing money and time. But maybe it's also time to discover new paths, to attend smaller, more specific events, not only Prowein. Let's not only stick to the easiest way, let's go to the "Motherland" France and prove themselves there, for instance! Visit wine retailers, wine shops. If you're out of sight for a period of time, people will forget you, that's human. And the competition is not sleeping...

# KINGS



# F SKIN

It has been roughly a decade since the “orange” wave has hit the wine world and it’s about time to revisit the topic, for various reasons. Far from being an invention, the rediscovery of a winemaking method which had existed in some countries and regions many years before (for various reasons, see Preisinger’s explanations), has had a big impact on the industry and on the perception of wine styles. Maybe as a coincidence, maybe as a consequence, the organic and biodynamic

movements had gained momentum as well in this very time span. We could pose the odd chicken or the egg question but the bigger issue was most probably the tricky nature of finding a definition for the “new” trend. Similar to highly disputed terms such as “natural wine” or “Pet Nat”, “orange” seems to have been the most consumer friendly word to provide for a certain image or style – which did not mean that the consumer really knew what to expect or how the wine was produced at all. The most obvious element – the color – was picked as a comprehensive label for a variety of approaches, regardless of viticulture and often regardless of vinification as well! Not really knowing in depth about the concepts of organic or biodynamic working, consumers quickly started to simplify: organic = orange or (even more misleadingly) vice versa. Blending a much wider approach with a vinification method (i.e. fermenting white grape varieties on their skins) has had its pros and cons. People started

exploring new taste profiles and thus learned to appreciate tannins, structure and a darker appearance also in white wines. On the other hand, conventional copycats willingly embraced the misleading orange = organic equation, riding the wave of a new craze and faking the organic approach in the process. Don’t let us forget: skin maceration and fermentation are vinification methods, a stylistic approach, not more, not less.

## EVOLUTIONS IN STYLE

Georgian amphora styles and the wines of the Collio, Brda and Istria regions with their rather long macerations have been examples to follow in the beginnings of the “orange” trend but also ancient traditions – without modern techniques and equipment, skin maceration and (at least partly) fermentation were a natural consequence during vinification in former times. Soon, new Austrian role models entered the stage as well, in Southern Styria and Gols, among others. However, due to a lack of know-how and experience, many of those skin macerated whites yielded sometimes oxidized and overly tannic wines – not always the way the growers actually wanted to see their origin and terroir being reflected. This has changed significantly in the last 5 years or so and high-quality growers are now creating high-quality “orange” wines which combine structure, freshness and a sense of place. Another reason was

that consumers started to look for fruit and freshness and restaurateurs and bars for wines they could pour by the glass, so growers started to respond. Austria after all, is still about cool climate and fruit-driven, fresh whites and this should apply to all styles. Vintage variation does play a significant role as well, of course. Longer macerations tend to reduce acidity as potassium is leached out from the skins – not a great asset in warmer years. On the other hand, tannins will provide for phenolic structure and thus some grip when acidity is low in a warm vintage. As often, it’s all about balance and choosing the right method.

Generally speaking, many Austrian growers have significantly reduced the time of skin contact and adapted vinification methods to their terroir and stylistic approach. This happens, by the way, regardless of the fermentation or ageing vessel, which can be anything from (and often a mix of) stainless steel, small or larger oak barrels, concrete, amphora, you name it!

For most of them, it’s not any more about showing “how orange can I get” but rather about how they can use macerations in order to help the wines showcase the typicity of their region, its grapes and their individual approach. This does not mean that all whites are removed from the skins after a short time. Many growers work with various batches, some of which are left on the skins for as long as 6 months or even longer. They can then be blended with “lighter” batches if needed. And there is, of course, still a market also for those more “orangey” wines – why not! Let’s take a look at some examples by the TOA-family members!



**CHRISTOPH HOCH**  
ORANGE RURALE

A newcomer in Christoph's sparkling portfolio although the batches for this wine go back several years. Adding matured wines (and thus depth and character) into the blend is, after all, a fundamental element of the Hoch style. The challenge here consists of maintaining the character while having a certain level of oxidation and nice tannins which do not interfere with drinkability. We blend 2 vintages and work with grapes such as Müller-Thurgau, Frühroter Veltliner and Muskat Ottonel, all of them skin fermented but at various lengths. As a general rule, the younger vintages are macerated for a shorter period of time to provide fruitiness, the older ones for a longer time to gain complexity and structure.



**MICHAEL GINDL**  
SOL

The "Sol" has been produced since 2009 and is rightly seen as one of the genuine low-intervention "orange" classics. It combines structure with layers of character, thanks to outstanding grape material and long maturing. I wanted to explore the limits of skin fermentation, says Michael. I use Grüner Veltliner vines from two very old vineyards I farm with my horses and do not spray. I destem, ferment and age the hand-picked grapes on the skins for 6 months and in 500 liters oak barrels. Subsequently, the mash is pressed and the wine put back into the barrels to continue aging for another 2 years. This way, out of initially three barrels, we'll have two after pressing.



**KARL FRITSCH**  
MATERIA PRIMA

We started launching Materia Prima in 2014. As "role models" we tasted Roxanich for example, Sepp Muster, the pioneers. Their wines tasted very differently and it was a process of getting to understand the meaning of them, so to say. Materia is based on Traminer and I had tried pretty much everything with the grape (all kinds of sweet styles, matured in wood, with lots of alc., etc.) but none of them was really convincing. We decided to go for skin fermentation but taking our customers along (macerating for only 10-14 days, using the highly aromatic Traminer grape and keeping the wine fruit-driven). In 2015, we had massive hail which reduced our Traminer dramatically so we blended in Grüner. I found the resulting style even more exciting as the Veltliner provides for additional freshness, depth and somewhat rounds off the exuberant aromatics of the Traminer. We stucked to it!



**ERICH MACHHERNDL**  
PULP FICTION YELLOW

The idea for my skin macerated Pulp Fiction came to me us because I wanted to take use of the vines I have of a rare, rather obscure variety, the "Frühroter Veltliner". It tastes a little bit like Grüner, has less acidity (which is not a big advantage in the warming climate) and very thick skins which are hard to press. So I thought around 2015, let's skip the troubles and macerate it on the skins! In 2016, we had quite some disease pressure and very low yields with for Frühroter and for Muskateller. Consequently, we blended both, fermented them on their skins and voilà – the yellow "Pulp Fiction" was born. As both grapes have a rather light mouthfeel, we added a third partner for structure and palate, first Weissburgunder and as of 2018, it was Grüner. We pick all of them on the same day. After skin fermentation (roughly 2 weeks), we do not rack the wine but fill it directly from the fermentation (stainless steel) tank and usually, we allow it to mature for a year in bottle so everything can bend in nicely.



**MARTIN OBENAU**  
UNCHAINED WEISS

I have never really produced outright deep "orange" whites even though I often leave some wine on the skins for a longer period of time – but only to add it in little amounts to other wines, a kind of a seasoning if you will. As with most of my wines, I blend different batches and varieties to give the final result a mix of complexity, mouthfeel and freshness. For this Unchained (which is a blend of Grüner Veltliner, Weissburgunder and Riesling), I combine up to 9 batches which have been fermented on skins between 7 and 14 days. These are vinified in open vats and we do not submerge the cap. We then pour all of it into the press and the pressed wine is put into used large barrels (500 l and 1000 l) for aging for 18 to 24 months. This is it, more or less – before bottling, we blend the batches striving for a lightly macerated white with just the right amount of structure to complement its freshness and fruit expression.

**THOMAS STRAKA**  
STRATOS MASH

We have started to address the skin fermentation topic already in the early 2010's. We have tasted many examples and wanted to find out how this would work for our main varieties, such as Welschriesling and Weissburgunder. I liked the outcome even though we had left our first "orange" wines on the skins for much longer than today, 30-40 days. Now, depending on the vintage, we have them on the skins for 6-8 days, the idea being to emphasize the freshness and the fruit character. Tannin is not a priority in our "Stratos Mash", it only serves as a backbone. The current one is a blend of Welschriesling, Weissburgunder (both 5 days on skins) and Sauvignon blanc (7 days on skins), pressed and aged separately in large oak barrels for roughly 1 year. Low SO<sub>2</sub> addition (cca. 30 mg total), blended prior to bottling in a stainless steel tank, that's it. The wine has a complex yet fruit-driven character and is super easy to drink, that's very important to me!





**WABI SABI WINES**  
ORANGE MOON

Nomen est omen for our approach of a light, highly drinkable “orange” wine. As we strive to produce low-intervention wines which are at the same time easy to drink, the composition of varieties and length of maceration/fermentation is something we watch carefully. The “orange moon” is a non vintage blend of Grüner Veltliner, Weissburgunder and Riesling so to guarantee cool climate freshness and add some complexity with a proportion of aged batches. 7-10 days on skins is just the right amount of contact in order not to compromise drinkability and liveliness. Subsequently, the various batches are aged separately in a mix of stainless steel and large barrels. The time on skins is one factor, aging another but not everybody knows about the importance of the pressing process! Careful and quick are the magic words: The pressure at pressing the must is something not to be underestimated. When it is too high, the skins are worn out excessively and lend the wines an overly bitter taste. The tannic structure in this wine works as a frame, the real picture is one of fruit and freshness.

**RAINER & JASMIN**  
**WARGA-HACK:**  
MORILLON PHYLLIT

One might assume that acidity is never a problem in the high altitude, high precipitation region of Southern Styria’s Sausal but also here, some vineyards yield wines with less acidity, so the grower has to stay alert. Furthermore, there are indeed low-acidity varieties such as Pinot Gris, a Steiermark classic. Sauvignon blanc, Welschriesling and Muskateller have higher levels of acidity and we simply love the additional flavors and structure provided by skin fermentation. For the Phyllit range, skin fermentation is an important part of our stylistic approach. Depending on vintage and variety, the time on skins can be anything between 4 or 6 weeks, sometimes more. For our Morillon (aka Chardonnay) Phyllit, we destem the grapes and leave them on the skins in an always-full tank until fermentation is finished. The wine is then racked into a 300 l oak barrel (called “half-Startin”, a Styrian size term, the normal “Startin” barrel being one of 600 liters) and aged for 2 years before being bottled with small dash of SO<sub>2</sub>.



**JOHANNES TRAPL**  
GRÜNER VELTLINER  
KARPATENSCHIEFER

We harvest pretty early and at low alcohol levels. Maceration and skin fermentation help us lend the wine additional structure and more flavor from the terroir and its soils. The important thing is to keep everything balanced: body, acidity, structure and the flavor profile. As the malic acid is reduced after malolactic fermentation, I use a percentage of stalks as well in order to support the wine with some tannic acid. The current Grüner Veltliner Karpatschiefer (from old, low-yielding vines grown in the top location of our “Spitzerberg”) is composed of various batches: some have been on the skins for a minimum of 4 weeks, others up to 6 months in amphorae (qvevri). The wine is divided into several amphorae and is blended afterwards. All in all, roughly a quarter of the whole has been on the skins for a longer period of time. The Karpatschiefer does not need any sulfite addition, it has enough natural protection! blending and filling.

**JOHANNES ZILLINGER**  
NUMEN GRÜNER VELTLINER

My idea of skin or mash fermentation is all about gaining structure – without ending up with an “orange” wine. I think the combination of leaching out some tannins and obviously lots of aromatic components while preserving acidity is very exciting. I have a concept in mind for every wine, however, this is usually fulfilled at 50%. The other 50% is determined when the grapes come in at harvest day. I have a look and think about how to process them. Speaking of Grüner Veltliner, it has to be treated a bit differently after skin contact. As its acidity levels are somewhat lower, it needs more time for the phenols to soften, at least 3-4 months more aging, sometimes up to 6 months more. Otherwise, the tannins would be too harsh. Numen Grüner Veltliner (55+ years old vines) is fermented on skins in a Georgian amphora (like for all Numen wines) during 5-6 days. We do not wait for the fermentation to be completed at this stage, it’s at max. 60%. The fermenting wine is gently pressed and transferred into barrels of 600 liters with the entire lees – we prefer a reductive environment during aging (approx. 22 months). The wine “opens up” only at the time of blending and filling.



**CLAUS PREISINGER**  
ERDELUFTGRASUNDBREIBEN  
WEISSBURGUNDER

In my opinion, there are varieties which gain in complexity when being fermented on their skins, in particular the aromatic, lower-acidity ones (Muscat, Scheurebe, Traminer...). Tannins will lend them more freshness and vivacity. In our almost “Mediterranean” region, this is a game changer for these traditional white grapes. As I am predominantly a red-wine producer, fermenting on skins is not a big issue, I’m perfectly equipped to do it. What’s more, this method also guarantees sound fermentations which benefit from all the vital nutrients in the skins. Weissburgunder was the first wine I started fermenting on its skins, for quite a long time in the beginning. I don’t need to push maceration so much these days, I get enough substance and tannin from my vineyards (more balance, earlier harvest, smaller berries...). And I use all kinds of skin macerations, it’s like a “lasagna”: destemming, whole bunch, foot-stomping, etc. Just think of the former times: the grower pressed a part of the grapes using a ram press which took forever. They foot-stomped the remaining batches in a concrete vat and so on. It was inevitable, fermentation on skins started on a regular basis and as they had less technical equipment it was tannins which kept their wines stable. We are simply re-interpreting this ancient Pannonian white wine styles.

# Pruning for Purity

**Wintertime is pruning time, we all know. As *vitis vinifera*, the vine plant, would rather climb trees and keep on growing towards the sun, mankind was obliged to intervene and shape the grapevine's growth. Letting the vine grow would result in endless canes and huge canopies but many rather small (and probably pretty sour) grapes.**

**Pruning, just as all other viticultural and vinicultural measures, has great effects on the whole "wine puzzle", in terms of quality, quantity (photosynthesis, how many buds does the grower keep), vine health and many more. Every country, every region has its best practices, traditions, sometimes regulations and – obviously – innovation. Choosing "your" pruning method will determine the canopy management, yield, the number and size of the bunches and will inevitably shape the structure of the vine for years to come.**

As a matter of fact, the choice is heavily depending on natural conditions. Factors such as fertility of the soil (predicting vine vigor), climate (temperature, humidity, wind...), variety, clones and

rootstocks all play significant roles. Balance is key: generative growth (yield) and vegetative growth must correlate reasonably in order to keep the vine vital, protect it from disease pressure and sunburnt (by aeration, enough sunlight or sufficient shadow) and thus enabling the grower to pick healthy grapes. Training patterns and trellis systems will shape the structure of the vineyard and vice versa. In Austria, the high wire trellis system is the most widely spread one. As for training methods, "cane training" (also known as Guyot with single or double fruiting canes with 6-8 buds each) is predominant, but you'll also see "single or double "Cordon training" carrying short spurs with 1-3 buds) as it can be beneficial for certain varieties and conditions (see Peter & Paul).

Even the historical "single stake" system (it used to be the most widely used system until the 1960's (it is still common in the Mosel valley) is being rediscovered recently, albeit for premium wines only as it demands a lot of manual work and thus costs. Pruning and training, after all, is also a question of money. Yes, there are machines which can be useful under some conditions, mostly used for

pre-cutting the upper parts of the canopy but the major part of the work has to be done by hand. To give an example: in a fairly flat Guyot trained vineyard site with some 3500 – 4000 vines per hectare, one worker will prune 0,2 ha in 8 hours. Skilled personnel is therefore essential!

At least among many organic and biodynamic producers, the gentle pruning method (widely known from Simonit and Sirch) has become very popular. See Tinhof's explanations and approach to this sustainable method which aims to keep vines vital and balanced for many years and is said to be a preventive method against the disease Esca. As bizarre as it may sound but one approach to pruning can also be not to prune. Some growers are practicing the so called "minimal pruning" method (check Gruber's approach) which relies on the vine's ability to self-regulate. Plant protection and harvest require more effort, but you'll get very balanced loose-berry grapes on the plus side.

A lot of knowledge, experience and sometimes courage is necessary in order to prepare the vines, not only for the upcoming season but for many of those ahead.

## PURE JOY BOTANICALS

Julie Hoch's Hop(e) is a Pet Nat co-fermented with hops and interestingly, hops need to be pruned as well – and believe it or not, hops are also pruned underground! The plant gradually tends to develop kind of side roots, similar to blackberries and these need to be cut back. Otherwise the mother plant would die and you'd end up with shoots all over the place. As a matter of fact, hops are also pruned above ground. The canes carrying the hop cones will be cut in November after storing the energy. Just like the vine, the hop is a pretty sensitive plant being and it is up to the human to take good care of it!



## GRUBER-RÖSCHITZ

We have been applying minimal pruning in a part (cca. 25%) of our vineyards for the third year now. This means that we retain the major part of the previous year's canes. In the first two years, we had to reduce the yield manually in these vines (there are many fruiting canes with many bunches in the beginning) but now, they are coming into balance, reducing the number and size of the bunches themselves (for Grüner, the bunches normally weigh around 300 grams and now, it's 150 g only). This kind of self-regulation depends a little on the variety as well – with Chardonnay, for instance, we don't have to intervene anymore, for Grüner, a little bit still (it is more vigorous). Besides harvesting smaller and very healthy bunches, another advantage of this method is that vine is provided with nutrients through photosynthesis much earlier – it doesn't need to wait for the canes to grow so the canopy is built faster.

We are amazed by the state of health of the grapes at harvest. Welschriesling, for example, is a variety which can be affected by rot easily but the grapes looked spectacular in 2022 which was not an easy vintage. This approach is an exciting challenge and we plan to extend it to a third of our area in total. What's more, the minimal pruning method seems to be very effective against Esca – actually, we're not surprised - it's also a kind of gentle pruning after all as the number of wounds is very limited! As for the rest of the vineyards, we apply standard pruning but also gentle pruning in our best vineyards. We have two very skilled workers who know how to do it. However, also when pruning our vines the "standard" way, our people are always trying to avoid excessive wounds by cutting the upper side of the cordon in order to ensure good sap circulation. It's crucial to have good people working for you, especially in a larger estate such as ours!



**ERWIN TINHOF**

We are currently converting some parcels to the gentle pruning method by Simonit & Sirch. We want to see the results of cutting without many wounds (actually with 2 cuts only per vine) reducing the entry points for infections and at the same time enhancing the natural sap flow in the vines. We perform the cuts on the upper side of the cane only, leaving the lower side intact in order not to impair the sap flow. But there are many other factors and effects to consider such as having a cleaner bud break, less manual yield reduction, etc. Plus, this method has effects on the vintage after the current one so it's a long-term project.

When it comes to specifics in our varieties, we are right now experimenting in reducing the vigor in big, tight-bunch grapes such as Neuburger, Weissburger and St. Laurent by pruning for a Cordon training system in some parcels. The bigger proportion of old wood will not allow for excessive growth and will help reduce the risk for diseases. This does not work for our Blaufränkisch whose vines carry substantial fruit only from third eye on the respective cane, at least for our clones. So pruning has to be adapted to what each variety needs and one has to be patient as the results only show after a couple of years...



Guyot with fruiting canes

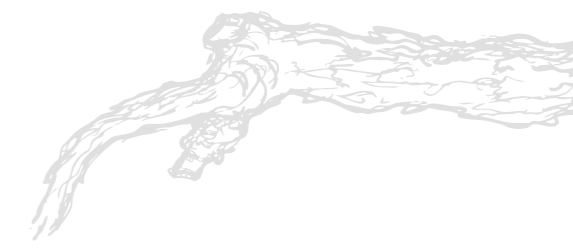


Cordon with short spurs



**PETER & PAUL**

While we do not strictly follow the original Simonit & Sirch method, our method of pruning is inspired by it. Until lately, we have been working with two systems in our vineyards, one of it being a double cane Guyot trained as a "half arch" for our Riesling vines. The canes are attached to two wires: the upper one to bend the cane, the lower one to fix it. The number of buds is similar to other varieties as Riesling has pretty long internodes – this way they are positioned very well and we can keep in check the vine's vigorous growth. As a comparison, the Riesling vines in the Mosel valley are trained as "full arches", looking like a heart. For our other varieties, the system is a "flat arch" attached to one wire only. As a novelty, we have converted our older vineyards from cane training to a double cordon-spur training (with 3 spurs à 2 buds). We want to preserve the high proportion of old wood in these vines. This has proven especially suitable for Grüner Veltliner. The vines' growth and bud break in particular are more balanced and even. Balance, that's what it's all about.





E V E N T S

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